



THE ART OF  
DEAD BY DAYLIGHT  
death is not an escape



# Created By

Art Director – Marc Salha  
Technical Art Director - Johnny Sabelli

Concept Art - Will Sweet  
Concept Art - Mathieu Levert  
Concept Art - Nicole Chartrand  
Concept Art - Nicolas Cote  
Concept Art - Donald Caron

Character Art - Damien Devaux  
Character Art - Viviane Herzog  
Character Art - Frederic Dierstein

Senior UI - Sarah Robinson  
Junior UI - Andreia Luisa Santos Silva

Environment Art - Pascal Quintin  
Environment Art - Pan Jeng-Yu

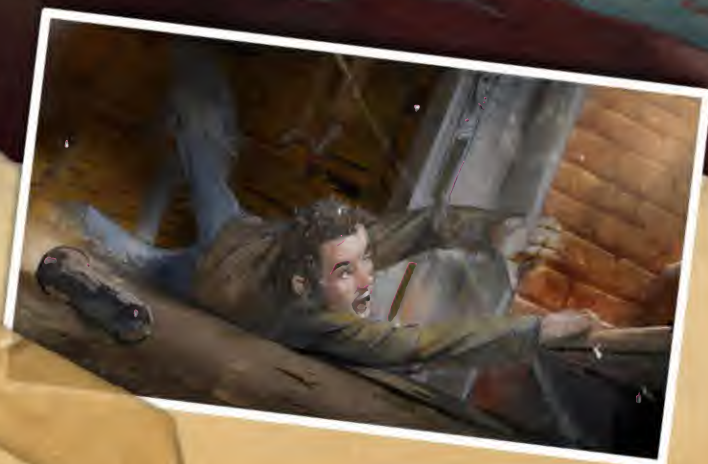
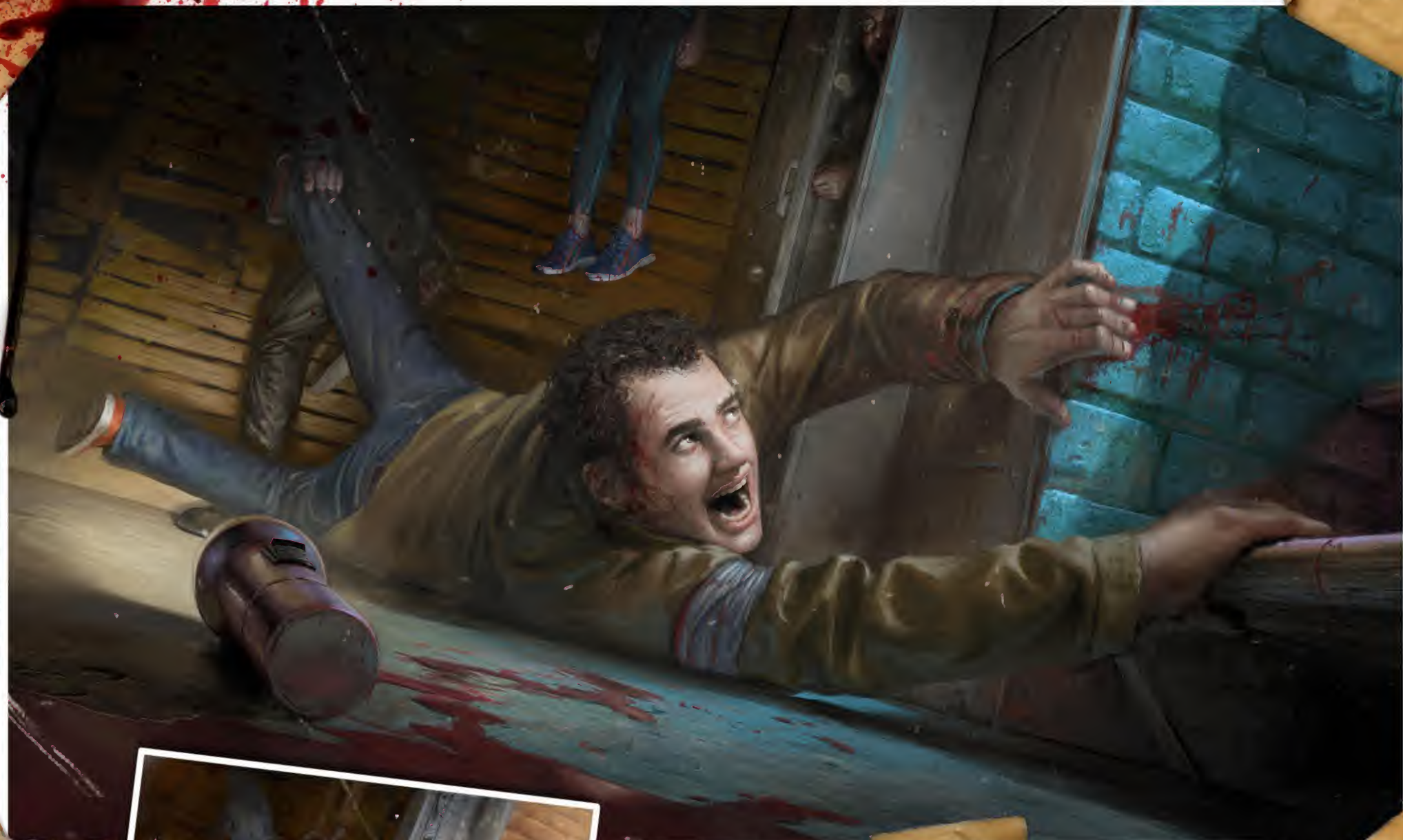
F.X. Art - Éliane Prigent  
F.X. Art - Laurent Gignac





SURVIVORING  
TOGETHER





INTO THE MEATLOCKER





HOPE OF A WAY OUT





ENTITY GATHERING





CHARACTERS



CHARACTERS  
Phase 01

**DEAD**  
BY DAYLIGHT



**DEAD**  
BY DAYLIGHT





CHARACTERS  
Phase 02







DWIGHT  
FAIRFIELD







MEG THOMAS









JAKE PARK











CLAUDETTE  
MOREL











Killers



The Trapper  
Evan Macmillan







EVAN MACMILLAN  
3D SCULPT



EVAN MACMILLAN  
THE TRAPPER



OUTFIT 2  
CONCEPT





The Wraith







THE WRAITH  
3D SCULPT







- THE HILLBILLY -  
MAX THOMPSON







MAX THOMPSON  
3D SCULPT



OUTFIT 2



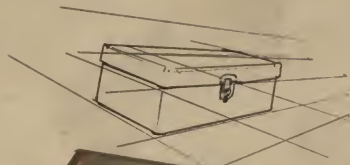
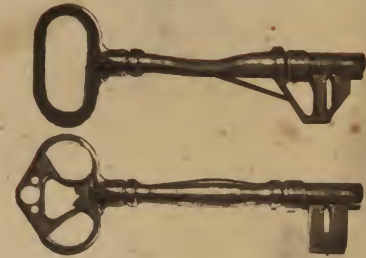
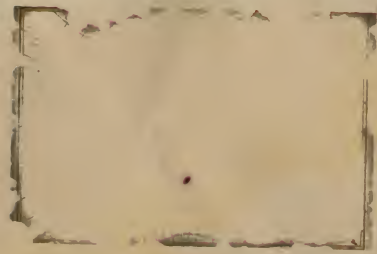
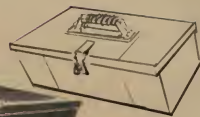
MAIN  
WEAPON



MAX THOMPSON  
THE HILLBILLY



ITEMS







THE  
ENTITY







THE MEATHOOK



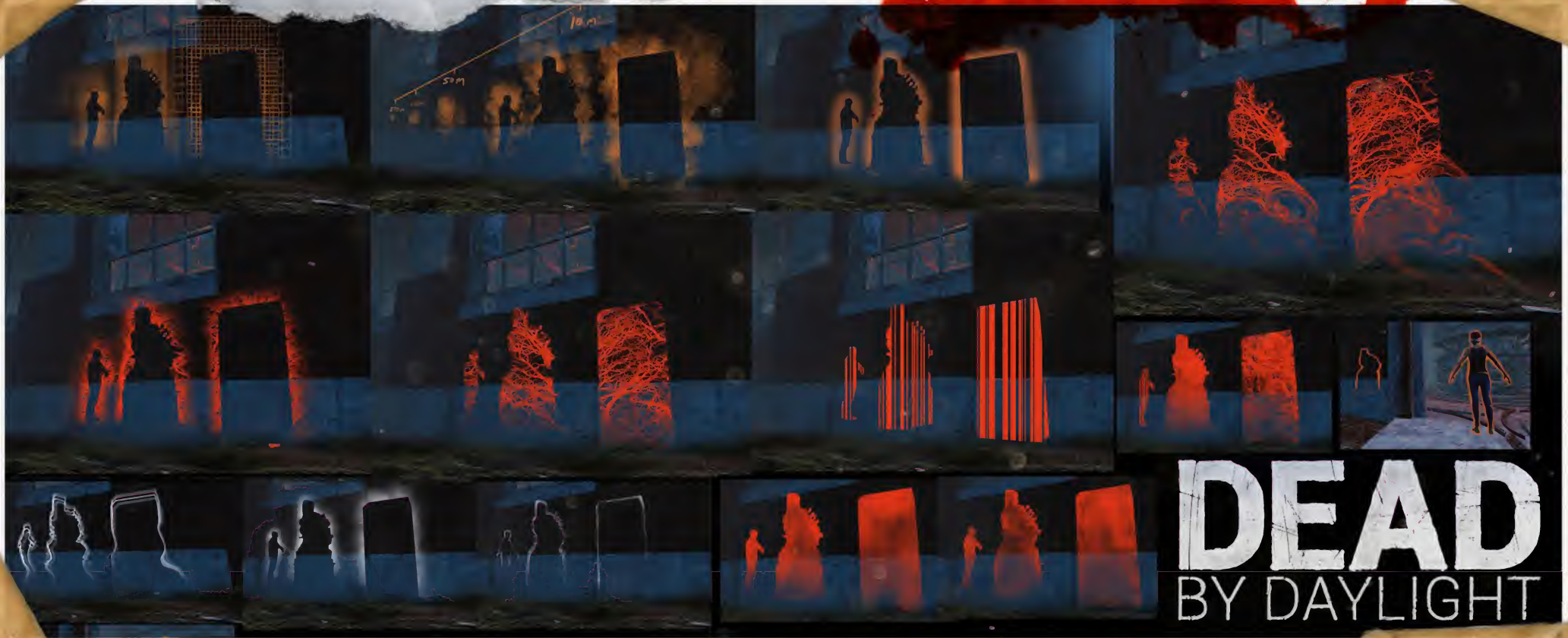


ASYMMETRY





OUTLINES



**DEAD**  
BY DAYLIGHT





GRAFFITI





# ICONOGRAPHY





# LOGOS





VISUALIZING  
SOUND





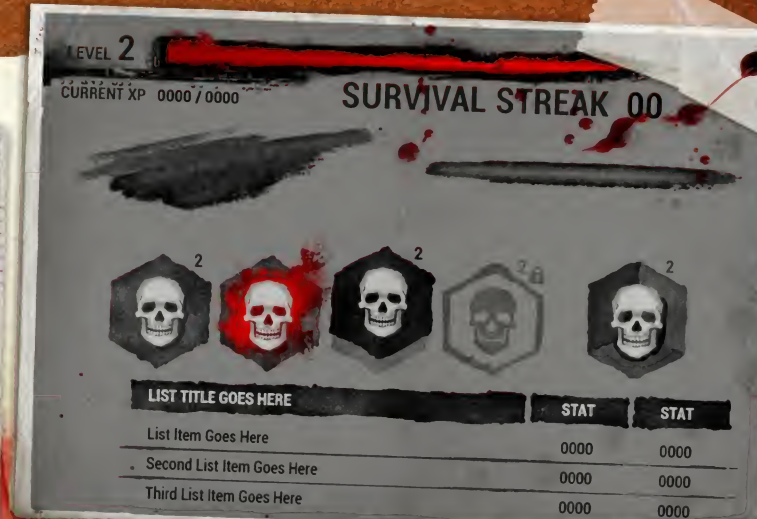


LOUD  
NOISES

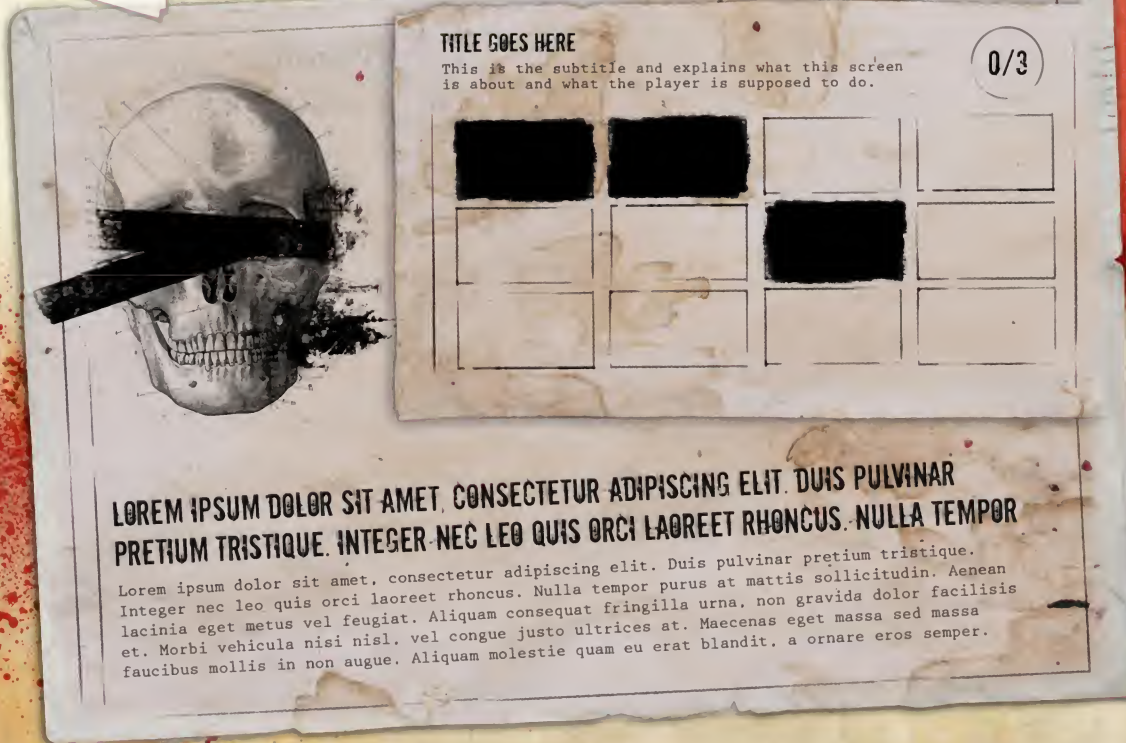




UI/UX



LIST TITLE GOES HERE	STAT	STAT
List Item Goes Here	0000	0000
Second List Item Goes Here	0000	0000
Third List Item Goes Here	0000	0000



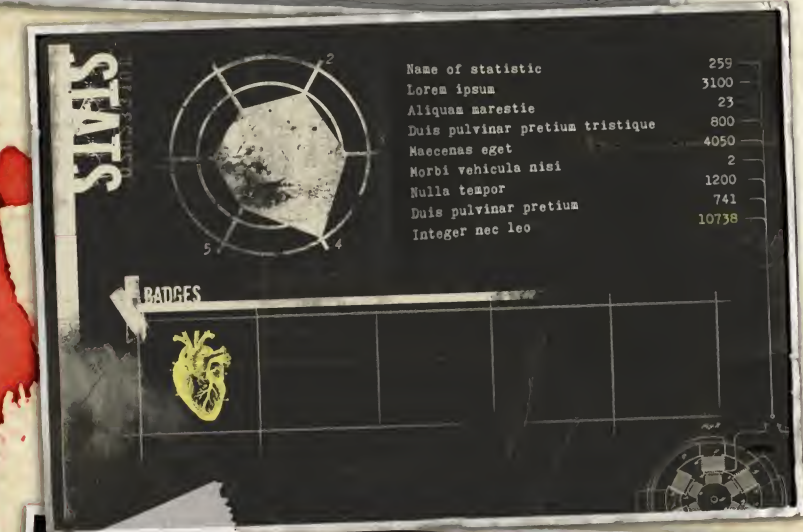
TITLE GOES HERE

This is the subtitle and explains what this screen is about and what the player is supposed to do.

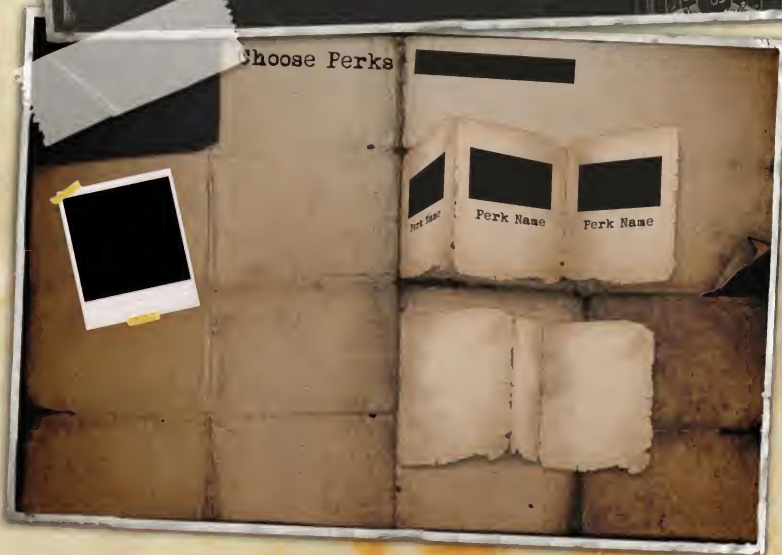
0/3

LOREM IPSUM DOLOR SIT AMET. CONSECTETUR ADIPISCING ELIT. DUIS PULVINAR PRETIUM TRISTIQUE. INTEGER NEC LEO QUIS ORCI LAOREET RHONCUS. NULLA TEMPOR

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Duis pulvinar pretium tristique. Integer nec leo quis orci laoreet rhoncus. Nulla tempor purus at mattis sollicitudin. Aenean lacinia eget metus vel feugiat. Aliquam consequat fringilla urna, non gravida dolor facilisis et. Morbi vehicula nisi nisl, vel congue justo ultrices at. Maecenas eget massa sed massa faucibus mollis in non augue. Aliquam molestie quam eu erat blandit, a ornare eros semper.

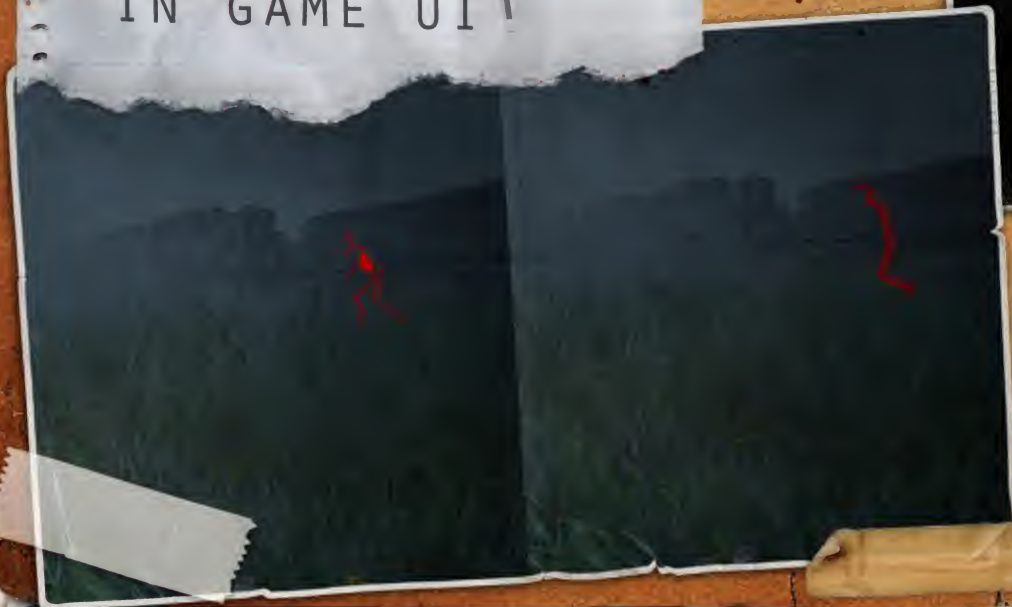


Name of statistic	259
Lorem ipsum	3100
Aliquam marestie	23
Duis pulvinar pretium tristique	800
Maecenas eget	4050
Morbi vehicula nisi	2
Nulla tempor	1200
Duis pulvinar pretium	741
Integer nec leo	10738



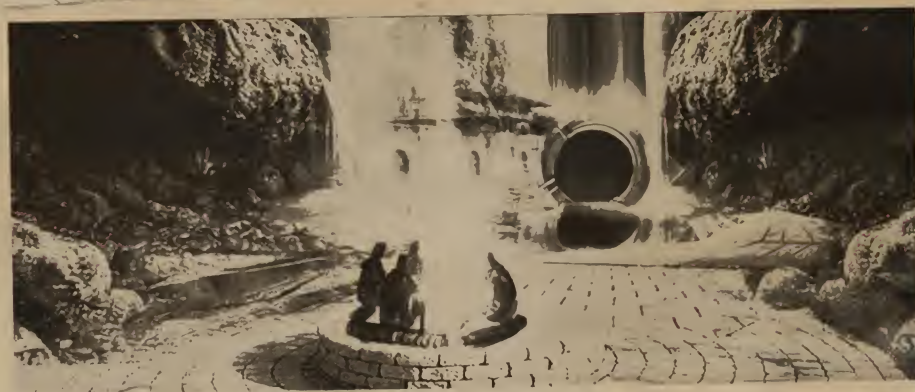
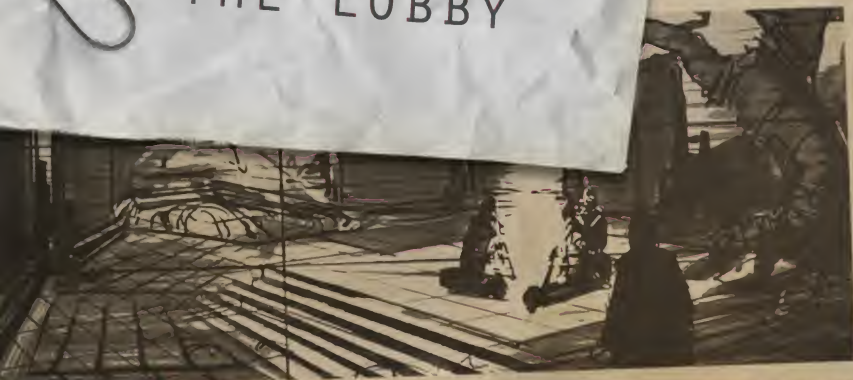


IN GAME UI





THE LOBBY







THE 3D LOBBY



LOBBY: NO  
SAFE PLACE







THE WORLD



THE MEAT  
LOCKER





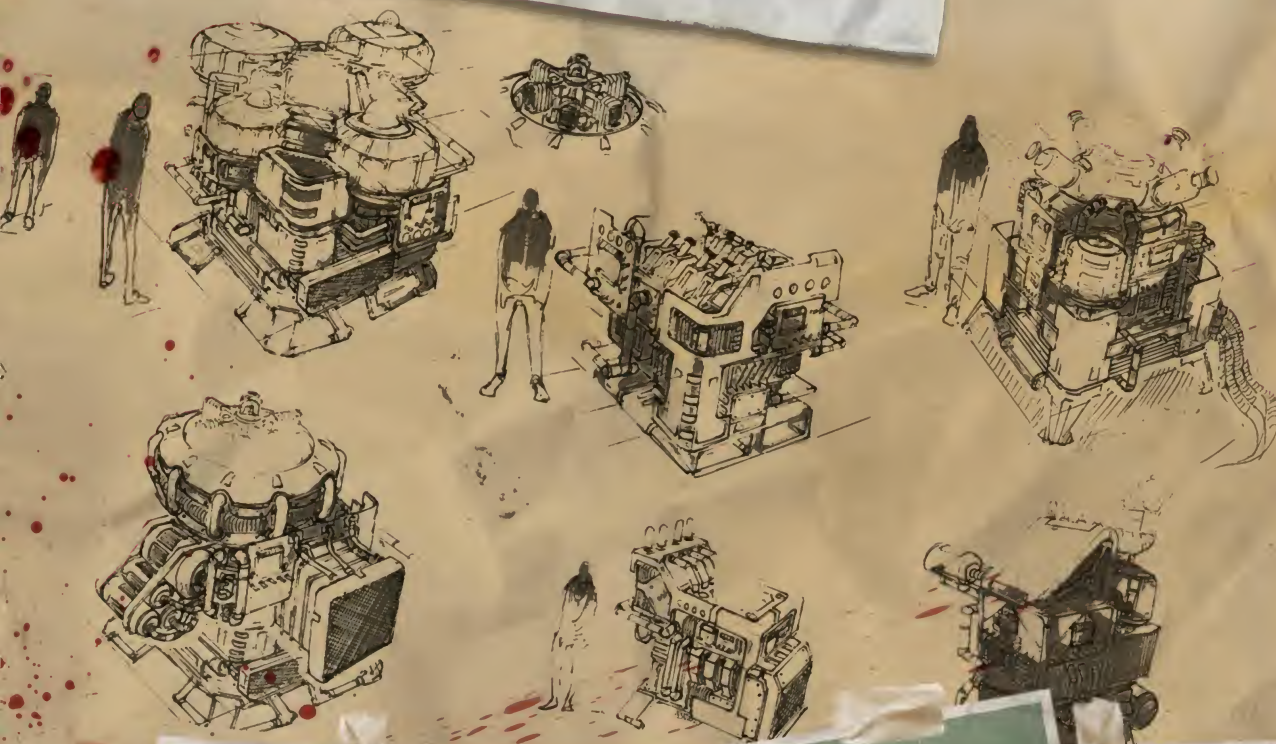


EXPLORATION



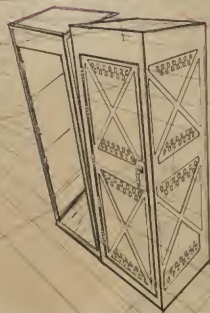
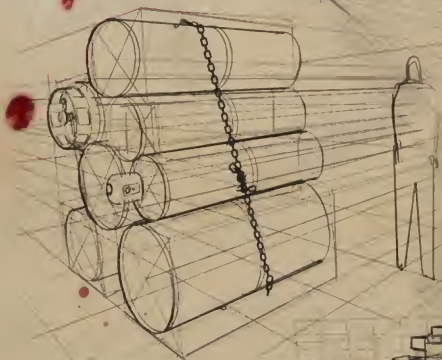


# GENERATORS





INTERACTIVE  
ITEMS





LEVEL  
EDGES







TILES



MAZES





INTERIORS







BASEMENT









A LEVEL MADE  
OF TILES



ENVIRONMENT

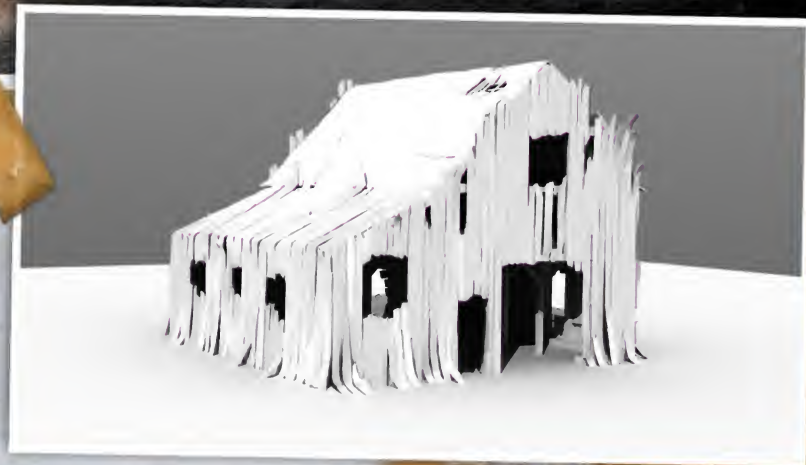




BUILDINGS









- UNIQUE MEATHOOKS -  
- BLOODWOOD WILLOW TREE -  
- THE HATCH -







EXIT  
DOORS







COLDWIND  
FARM





COLDWIND  
FARM HOUSE







SLAUGHTERHOUSE







THE SILO





SLAUGHTER TREE



HARVESTER

FARM  
LANDMARKS





MACMILLAN  
FOUNDRY





THE MINE





THE  
WAREHOUSE







STRANGE TREE



WATER TOWER

MACMILLAN  
ESTATE LANDMARKS





AUTOHAVEN WREKERS:  
THE GARAGE





THE CABIN



THE OFFICE





THE CRANE



AUTOHAVEN  
LANDMARKS

THE CRUSHER







AUTOHAVEN  
LANDMARK  
THE BUS





SWAMP





STEAMER





THE BAIT  
SHOP



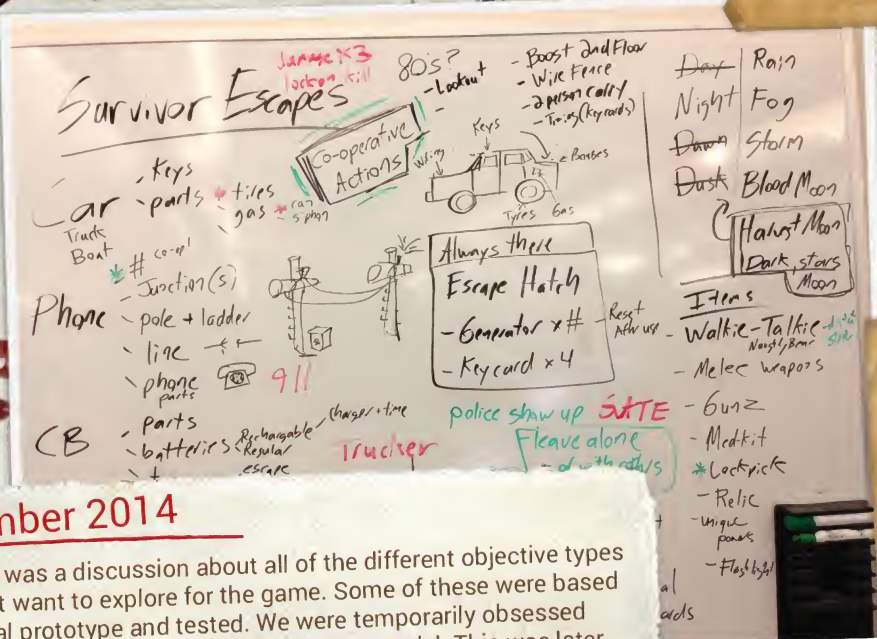


SWAMP LANDMARK-  
THE SHRIMP  
BOAT



# WHITE BOARDING

Without doubt, the whiteboard plays a critical role in development of any game. Often I feel the need to vomit ideas onto a whiteboard which I subsequently forget. Dead by Daylight's early phases had so much that we wanted to do I thought I would share a few of those initial whiteboards with you.

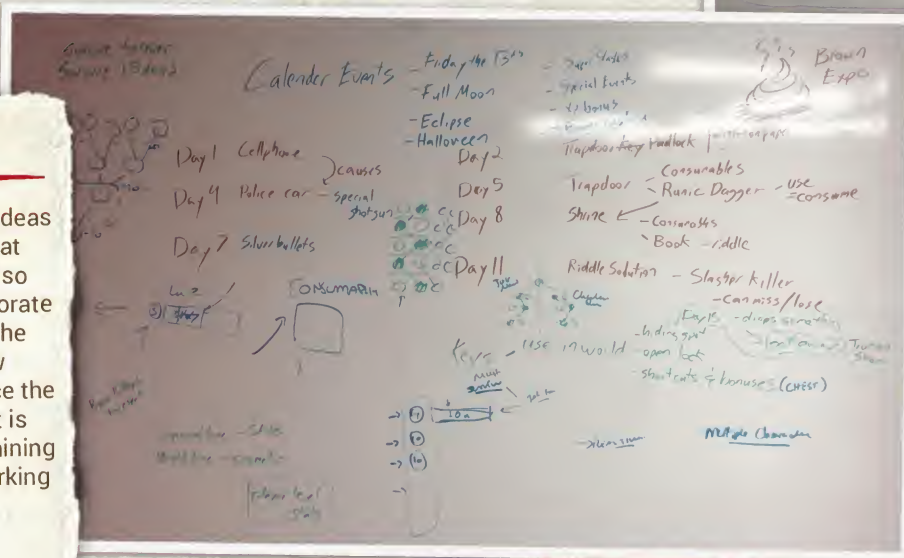


September 2014

This first one was a discussion about all of the different objective types that we might want to explore for the game. Some of these were based on our original prototype and tested. We were temporarily obsessed with the traditional, get the keys to start the car model. This was later replaced with the generators as the fiction and gameplay shifted.

October 2014

Here is a glimpse into original ideas for secrets and meta-games that could run within the game. It also looked at how we could incorporate different calendar events into the game. It's always amazing how many ideas get left behind once the reality of production kicks in. It is always a balance between retaining what is really essential and parking the rest for a later day.



October 2014

This one traces back the original ideas for the offering system that made the final cut (all be it not in the same form presented here). What Lotus Bones actually are will forever be lost in the mists of development – but they sound great and apparently gave you 25% of something.

May 21<sup>st</sup> 2015

This was a panorama from when we were really starting to get to grips with our game. Interesting points are – you can see we were still exploring the old tropes of Stoner, Cheerleader etc. These tropes remained in the game for a crazily long time. So long that they started to become engrained in the code – so much so that many events still refer to Slasher and Camper, rather than Killer and Survivor. We still hadn't fully settled on our individual loadout systems or exactly what form the items and powers would take.



# PROTOTYPING

Without a prototype, Dead by Daylight simply wouldn't have been. The concept is clear enough, we did enough pitches to excite a lot of people over the years. We even made some very early prototypes more than six years ago. Ultimately, despite the obvious interest in the idea, it wasn't enough to jump the bridge between imagination and finance. We knew the idea was good, even having developed a smaller version of the mode during the multiplayer portion of Naughty Bear. The mode, Jelly Wars had three bears trying to carry jellies to a big mixer while Naughty picked them off one by one. It was highly promising and even featured our first attempts at a live lobby.

We set out to do our first prototype really small. It started with one (expert) designer with a ton of Unity experience. He rapidly created the core loop that replicated the hide and seek gameplay that we were after. The heartbeat went in immediately and the initial interaction was just hide. If the killer got you, then you died. It was immediately promising and we continued to develop the one-v-one game, slowly introducing new people to the concept as we went.

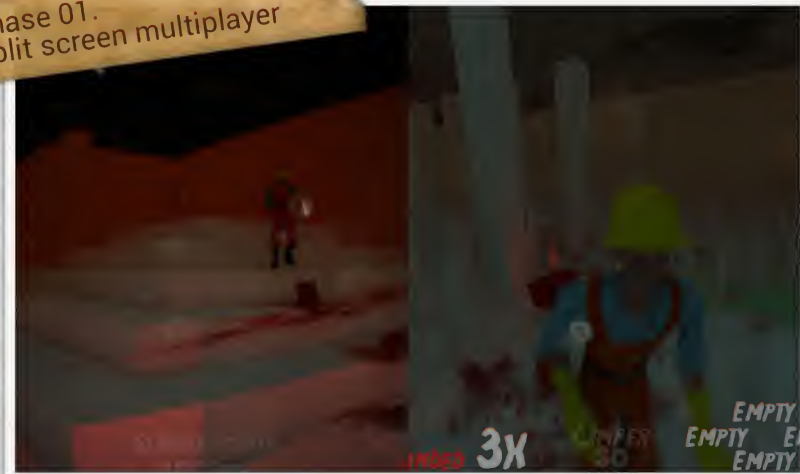
Before we knew it a few months had passed and we had developed quite the little game. New mechanics had flooded in, some fun and some not. New interactions and objectives came next, filling out the raw gameplay. We had a problem though. All this time the game was one-v-one. No matter how many cardboard screens and cheats we used, including multiple lives, we had no idea how the game would scale to full multiplayer.

We then began on our second prototype in July 2014. This time adding a small team of programmers, still working in unity, to develop the network code. The goal was still to try and replicate the hide and seek gameplay but this time with four survivors on the local network. We streamlined the initial features, picking only the most fun mechanics and trying hard to stay focused. It took us two months to rebuild the game, but the results were spectacular. We worked hard to keep the build playable at all times and it allowed us to gather even more support than before.

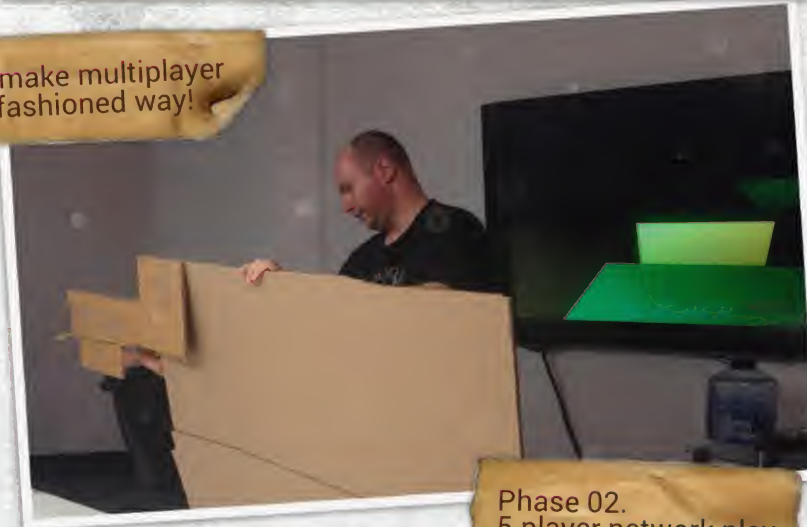
At the end of the phase we had the sort of prototype that some people considered an almost working game, however it was clear that we had more to do. There still hadn't been any development on the character progression or the procedural levels. Even this prototyping phase had brought us closer than ever but still a long way from our goal.

In November 2014, we began a third prototype, this time with the goal of exposing the meta-game, developing a second killer and the bare bones of the procedural system. The goal was to be able to seamlessly transition this prototype into a final, early access, project somewhere down the line. A couple of months later we had completed the task for a behind closed doors show and tell at GDC. The results were spectacular and the project reached a new phase.

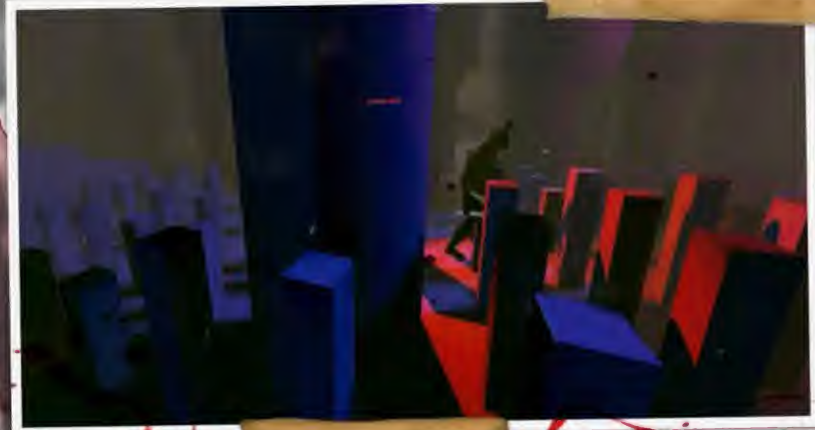
Phase 01.  
Split screen multiplayer



How to make multiplayer  
the old fashioned way!



Phase 02.  
5 player network play





# FEAR & ASYMMETRY

What is fear? Fear means a lot of things to a lot of different people. Some people are terrified at a picture of spiders, others put spiders in their mouth for fun but turn to jelly in the dark. True fear is hard to capture and represent. However, the fear that we wanted to go for, was that fear of being caught. Our original inspiration from the game was hide-and-seek. That feeling of remaining motionless while the hunter swoops past unable to find you is a precious childhood memory for a lot of us.

It's no surprise that, when asked what their favourite moment of a gameplay session is, the answer is often the same. "When the killer past me in my hiding spot and he didn't see me and he was only three feet away." That amazing sense of helplessness as you remain motionless, praying that the killer won't discover you is a magic moment in the game. The feeling that is released as you realized you escaped is true relief. These magic moments are the driving beats of the survivor gameplay, and building a game to capture these moments was challenging. We tried to replicate this feeling in several ways:

There is no safe place. We found early on that a level that contains a truly safe place (a roof you can get onto etc.) was both deeply frustrating for the killer and ultimately worked against the stress for the survivor. Levels are built so that there is nowhere where you can't be caught.

We took away combat interaction from the survivors. Early iterations of the game has the idea that survivors could melee attack the Killer. These created unwanted situations where it became a matter of skill vs the killer as to who would win. No longer did the killer hold the sort of power that would terrify. In fact, we started to see games where survivors would start to hunt the killer and we even started to see the killer running away. On reflection, this was counterproductive to the entire loop and so we readjusted. There are ways you can interact with the killer, such as the flashlight, but doing so is dangerous and has limited rewards.

Human opposition. Of course, making the enemy a human controlled character adds a layer of unpredictability and intelligence that just cannot be replicated by AI. Knowing you outwitted a human is just better, apparently. Humans also make the game hard. When making any survival game, the more powerful and devastating the enemy, the more likely you are to be stressed. The game is balanced and that balance means that survivors must engage actively with the hiding mechanics if they are to have any hope of surviving. The goal being, if you made it out of the door, you deserved it.





# DOES THAT MAKE SENSE?

Sometimes you can end up in a situation when you have a gameplay feature that doesn't make any real sense (when you really think about it) but works amazingly well in the game. For us there are a few, but the key ones are, the heartbeat, the killer's red light and the generators.

The heartbeat works as a proximity alarm for the player. It also artificially stresses the player making them more prone to making a poor decision. That poor decision often gives them away and a chase ensues. Now, it's true that this heartbeat is weird and that its volume and intensity are based on something that you might not even be able to see. However, the value to the core game loop of surviving is so high and the overall use of it as a balance tool to keep the survivor in the game is so massive that it was unimaginable to drop it.

The red light is mysteriously projected in front of all killers. It doesn't really make any actual sense and, in early iterations, it was represented as a shadow. The power of this feature is that a survivor can be hiding behind a wall and see a killer come right up to the entrance (without even seeing them) as their light projects their vision cone. This means we can have even more special moments in the game than we would normally.

The generators are in the fiction of the world, but they make as much sense as any other multiplayer game mode objective. After all, in world war two, they weren't really raising their flags over enemy territories, or carrying flags back to their house to score points. We wanted an understandable gameplay mode (to begin with) that Players would latch on to and would support repeat play.

We had many ideas for other generator and door combos that we will surely revisit in the future but the most important part was creating a streamlined and simple objective system. The core goal being, that once you understand, you don't have to think about it again. We want survivors to be thinking about finding generators and how to activate them under extreme stress.

All three of these features were very much candidates for change throughout the entire process, with many other suggestions flying about. In the end, they changed a bit but we went with something we knew we could control and would work with the overall game systems.





